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successfully. It uses the Revolution as a background, and follows the fortunes of its heroine and her lover through the stress and the terror of the times. But it presents a lively picture of the fearful scenes and of the dangers which in those days encompassed one on every hand, and it sustains our interest to the end. The descriptions are vivid, the dialogue brisk, and the characters real, clearly drawn and vital. It is an entertaining and profitable book.

G. B. R.

FROZEN DOG TALES AND OTHER THINGS. By Col. Wm. C. Hunter. Boston: The Everett Press. 1905.

Frozen Dog is a town in Idaho and it is from wit and wisdom collected there that the present volume is compounded. We are told that all sorts of wild creatures of the field and air abound in this section and funny little pictures of these are used to separate the different contributions. There is a more elaborate landscape scene at the top of the page, the illustrating being done by L. Holme and R. M. Hynes. The contents are varied: poems, tales, aphorisms, examined with that raw humor and shrewd common-sense which we have become accustomed to ascribe to the Border country people, those Bret Harte discovered and presented to us with such inimitable charm. This form of humor is called properly horse-humor and the laugh it engenders is a horse-laugh, not elegant for human beings it may be, but vigorous and helpful occasionally.

MY LITTLE BOY. By Carl Ewald. Illustrated from the Danish by Alexander Teixeira DeMattos. New York: Charles Scribner's Sons. 1906. \$1.00 net.

As the translator tells us Carl Ewald was born fifty years ago and has served at times in his life as forester and as school-master which gave him his love of nature and his love of children. His writings are both psychological and mystical and he ascribes a radicalism in his nature "for which there is little room in Denmark" to the extreme piety and conservatism of his rearing. In Georg Brandes he acknowledges a literary master and inspiration.

"My Little Boy" adds another volume to the rapidly growing

library on childhood and the problems it presents or, perhaps unfortunately, is coming to be thought to present. The content is a series of sketches on the life of a usual little boy from about two to seven years of age and the temptations and struggles and falls of the human soul in its beginnings are familiar to all parents. Equally familiar and interesting are the very natural portrayals of the parents' attitude when these delicate points arise, and it is in this that quite subtly a good deal of philosophy and suggestion and child-psychology are worked in to add to the vast and infinite store of knowledge requisite for latter day parenthood. The publishers must be thanked for offering this little book in very attractive form and binding.

THE YOUNG O'BRIENS: Being an Account of their Sojourn in London. By the author of "Elizabeth's Children." New York: The Bodley Head, John Lane Company. 1906. \$1.50.

A not altogether unsympathetic observer once designated a family of children as "a lot of terrible young ruffians" and one is reminded of this in making the acquaintance of "The Young O'Briens." This interesting aggregation is forced by money troubles and the ill-health of the mother from a charming, free out-door life in Ireland to the confinement and restrictions of a well-conducted old maid aunt's home in London. The young people are depressed but in no sense controlled by their new circumstances and their entire freedom from any feeling of responsibility or delicate consideration of their aunt and her property produces confusion in London. The humor of the book and personal attractions of the characters united with their Irish luck produces a series of interesting episodes and diffuse a spirit of *bonhomie* which wins the aunt and breaks through the mist of initial reserve in the reader.

POETRY

SELECTIONS FROM THE POETRY OF JOHN PAYNE. Made by Tracy and Lucy Robinson. With an Introduction by Lucy Robinson. New York: The Bodley Head, The John Lane Co. 1906.

John Payne is best known for his expressive rendering of the "Arabian Nights,"—which Burton, it is said, notoriously pil-